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Lynda Keith McKnight  
December, 2014

JAKE HEGGIE'S *ANOTHER SUNRISE*:  
KRYSTYNA ŻYWULSKA AND THE NATURE OF SURVIVAL

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A Doctoral Essay  
Presented to  
The Faculty of the  
Moore School of Music  
University of Houston

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In Partial Fulfillment  
Of the Requirements for the Degree of  
Doctor of Musical Arts

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## ABSTRACT

### JAKE HEGGIE'S *ANOTHER SUNRISE*: KRYSTYNA ŻYWULSKA AND THE NATURE OF SURVIVAL

Jake Heggie's solo chamber opera *Another Sunrise* premiered in May 2012, with a libretto by Gene Scheer. The work was commissioned by Seattle's "Music of Remembrance," a group that dedicates itself to exploring and preserving music composed by concentration camp prisoners during the Holocaust, as well as to commissioning works on Holocaust-related topics.

*Another Sunrise* tells the story of Krystyna Żywulska, a Polish Jew imprisoned in Auschwitz. Żywulska had a number of remarkable experiences under the Third Reich. After boldly walking out of the Jewish ghetto in Warsaw, she reinvented herself as a gentile, joining the Polish resistance. Arrested as a political prisoner, she hid the fact that she was Jewish for her entire incarceration in the concentration camp, where her poems and songs led to fame as the "camp poet." This work, a dramatic scene for solo soprano and instrumental ensemble, focuses on Żywulska later in life. She has been asked by an interviewer to record her memories of Auschwitz. However, facing the tape recorder during a sleepless night, she finds it impossible to tell her story.

First presenting basic biographical material about Jake Heggie, I will explore his background and education, training, professional experience, significant previous works and their reception history, and his compositional philosophy and style. Details about librettist Gene Scheer, both biographical and musical, are also included. Next I will look at *Another Sunrise* in greater detail, with facts about the commissioning and premiere of the work.

Information about Krystyna Żywulska, focusing on her experiences while in Auschwitz as well as her life after the war, will follow, with a synopsis of the composition, incorporating a detailed description of the individual sections, the dramatic arch, and the message the composer and librettist are trying to convey.

Finally, I will finish with a musical analysis of the piece, exploring the form and tonal relationships. Turning more specifically to Heggie's pervasive use of motives, an extensive topological study will focus on the dramatic significance and musical development of the four primary motives that unify the work.

## ACKNOWLEDGEMENTS

No one can do this alone. It is with enormous gratitude and great humility that I offer thanks to the many, many people who have helped to bring this grand endeavor to a conclusion. I am quite sure that I will inadvertently omit someone. Know that I am greatly appreciative to any and all who have made this journey with me.

First, I owe an enormous debt to Jake Heggie for creating such a remarkable work, and for allowing me to sing it and write about the experience. Not only is Jake an astonishingly gifted composer, he truly is one of the kindest, most generous souls I've ever encountered. His confidence in me, and invaluable insight into this character brought the piece to life. Jake, for your music, your time, and your friendship, thank you. Thank you, too, to librettist Gene Scheer, whose words truly bring this tale to life. Perhaps most of all, I am indebted to the late Krystyna Żywulska, and to Mina Miller for discovering her story and envisioning it set to music.

I am also deeply thankful to Dr. Aaminah Durrani and Dr. Howard Pollack for their wisdom, insight, encouragement, and tireless assistance in the process of writing this essay. Gratitude, too, to the rest of my doctoral committee, Cynthia Clayton, Joey Evans, and Buck Ross, who contributed in such significant ways to my growth and development through the course of this degree. I am blessed to have wonderful colleagues and professors, as well, who have cheered me on and celebrated successes with me, among them Melanie Sonnenberg, Hector Vasquez, Dr. Timothy Jones, Dr. Matthew Dirst, Dr. Paul Bertagnolli, Dr. Jeff Sposato, and Katherine Ciscen. And special appreciation to the wonderful musicians who collaborated on the performance of *Another Sunrise*: Brian Suits, Kristen Yon, Amanda Witt, Patrick Moore, and Dennis Whittaker.

Outside the walls of the Moores School of Music are a host of others who have been my helpers and encouragers on the road to the DMA. Friends like Dolores and Steve Rader, who tirelessly schlep my children around, and enthusiastic audience members at numerous performances like John McCoy, Marvin Gaspard, Ed Menger, Megan Ullman, and Marilyn Fehrenkamp, have made the journey possible. And there are no words to express the depth of my gratitude for the love and faith with which my wonderful church family, especially the "Bach to Broadway" crew, have consistently showered me.

I would be remiss without crediting the marvelous training that prepared me for this final step in my education. Kudos and thanks to Janice Robbins, Joyce Farwell, the late Patricia Berlin, and Barbara Honn, the brilliant voice teachers who patiently taught me to sing; to the most brilliant coach I know, Donna Loewy, who taught me how to learn music and communicate its meaning; and to the Maestro, Italo Tajo, whose words I hear in my head every time I teach a student, sing an aria, or direct a show. Yours is the legacy I strive to continue.

Finally, thank you from the bottom of my heart to my biggest fans, my family: my parents, David and Susie Keith, my sister, Laurabeth Nardo and her husband Vince, and the

great host cousins, aunts, uncles, and other assorted members of the clan. And last, and most important, to my sons, David and Chase, and my amazing husband Cleavy: you have born the brunt of the sacrifice; you have showed me patience and love and compassion and forbearance; you have been there for me, even when I couldn't be there for you. You have earned this degree with me, and I am humbled and grateful and incredibly blessed to have the three of you in my life.



## JAKE HEGGIE'S *ANOTHER SUNRISE*: KRYSTYNA ŻYWULSKA AND THE NATURE OF SURVIVAL

“For some melodies, there are no words.”<sup>1</sup> When Holocaust survivor Krystyna Żywulska sings this line in Jake Heggie’s dramatic scene, *Another Sunrise* (2012), she sums up the impossibility of explaining her experiences in Auschwitz: there are no words either to describe the atrocities she endures, or to validate the actions she must take to survive. As Żywulska struggles to face her past, Heggie’s evocative, compelling music and Gene Scheer’s moving libretto bring to life this fascinating, many-faceted woman.

One of the most successful and individual voices in contemporary vocal music, composer Jake Heggie was born in West Palm Beach, Florida, in 1961. Although his parents were not professional musicians, his father, an amateur saxophone player and jazz aficionado, made music an important part of family life. Heggie grew up listening to the great jazz artists of the mid-twentieth century – their influence is clearly felt in his music – and he studied piano from an early age. When Heggie was ten, his father committed suicide, a devastating blow for his family. His response was to throw himself into his music, continuing his piano studies and trying his hand at composition.

In 1977, when Heggie was sixteen, his family moved to California, where he met and began studies with the esteemed song composer Ernst Bacon.<sup>2</sup> The younger composer

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<sup>1</sup> Jake Heggie and Gene Scheer, *Another Sunrise*, (San Francisco: Bent Pen Music, Inc., forthcoming): 28.

<sup>2</sup> Kendra Allyn Lynch, “A Comparative Analysis of Four Pieces by Jake Heggie,” MM Thesis, California State University, Long Beach, 2006), 2, <http://search.proquest.com.ezproxy.lib.uh.edu/docview/304911029?accountid=7107>. (304911029), accessed April 8, 2013.

acknowledges that Bacon “opened the door to what music could be.”<sup>3</sup> After graduation from high school, instead of immediately entering college, the composer emigrated to Paris, where he spent two years studying and teaching. Upon his return to California in 1981, he enrolled at UCLA as a piano student of Johanna Harris, who became the single most significant influence of his musical life. He says of her,

Even though she was officially my piano teacher, she was my most important composition teacher in that she taught me to trust my instincts and to explore all the variety that lay within those instincts. It wasn’t that she sat down and showed me the rules of counterpoint and orchestration. She taught me not to be afraid of my instincts and not to feel like I had to stay within the lines.<sup>4</sup>

Heggie studied with Harris and performed as her partner in duo-piano recitals across the country, and in 1982 they wed. It was an unusual marriage in many ways: he was 21 and she, 70, and although both were aware of his homosexuality, he had not yet fully accepted his sexual orientation. But the relationship was a warm one, and even though they lived apart for the last several years of her life, they never divorced, and indeed maintained a close friendship.

In 1989, focal dystonia, a hand injury, curtailed Heggie’s ability to perform for a number of years, and shortly afterward Harris was diagnosed with cancer.<sup>5</sup> Heggie foundered for several years, unable to play, uninterested in composing. Finally, in 1993, at Harris’s urging, Heggie left Los Angeles for a fresh start in San Francisco, where he still makes his home today. Although he and Harris remained close until her death in 1995, with

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<sup>3</sup> Tom Savage, “High Scorers: Jake Heggie,” *Opera News* (January 2000), 12.

<sup>4</sup> Lynch, 8.

<sup>5</sup> Carolyn Redman, “‘Songs to the Moon’: A Song Cycle by Jake Heggie from Poems by Vachel Lindsay” (DMA dissertation, The Ohio State University), 1, <http://search.proquest.com.ezproxy.lib.uh.edu/docview/305140194?accountid=7107>. (305140194), accessed April 8, 2013.

her support and understanding, the composer felt the need to accept and live out his homosexuality in his daily life.<sup>6</sup> He accepted a job in the public relations department of the San Francisco opera. Although the position was an administrative rather than an artistic one, it immersed him in the musical experiences of one of the finest opera companies in the country, and brought him into close relationships with some of the world's most esteemed opera singers.

One of those performers was mezzo-soprano Frederica von Stade, whom Heggie had previously met in Los Angeles. When von Stade, widely acknowledged as the preeminent lyric mezzo of her era, participated in the San Francisco Opera's world premiere of Conrad Susa's *Dangerous Liaisons*, Heggie presented her with an opening-night gift: a set of three songs he had composed.<sup>7</sup> Her very enthusiastic response initiated a fruitful and long-lived collaboration; Heggie went on to compose a number of works specifically for von Stade, and she introduced his music to colleagues and impresarios across the country. Well-known singers, among them Thomas Hampson, Renée Fleming, Jennifer Larmore, Dawn Upshaw, Ben Heppner and Bryn Terfel subsequently began to ask Heggie to write songs for them, as well. As the composer states, "To my surprise they started performing my songs nationally and internationally. It was because of these singers that other people began to pay attention to my music."<sup>8</sup>

A significant milestone in Heggie's career came in 1995, when he won the prestigious G. Schirmer Art Song competition. After this recognition, his name became more familiar to professional musicians. Through his association with the San Francisco Opera, Heggie found

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<sup>6</sup> Ibid.

<sup>7</sup> Jane Ganahi, "Jake Heggie Rises," *Nob Hill Gazette*, (January 2013), [http://www.nobhillgazette.com/wp/2013/01/profile 01 13/](http://www.nobhillgazette.com/wp/2013/01/profile%2013/). Accessed April 8, 2013.

<sup>8</sup> Redman, 5.

new champions of his songs among the prestigious artists who came to sing with the company. Furthermore, his meteoric rise to fame was ignited by events in 2000, when San Francisco Opera's general director Lotfi Mansouri offered Heggie the chance of a lifetime: the opportunity to compose a new opera for the 2000-2001 season in collaboration with the highly acclaimed playwright Terrence McNally. The result was *Dead Man Walking*, one of the most celebrated new operas of the last two decades, and one that made Heggie's name a household word in musical circles. Since that premiere, the composer has produced two additional full-length operas – *The End of the Affair* and *Moby Dick* – and six smaller dramatic works, variously titled chamber operas, dramatic scenes, or music dramas. Additionally, he has composed over twenty song cycles, choral compositions, vocal music with orchestral and chamber accompaniments, individual songs, orchestral works, and solo and duo piano pieces.<sup>9</sup>

Jake Heggie writes singable music, and the overwhelming prevalence of vocal works in his oeuvre underscores his affinity for the human voice. Says the composer, "The voice still takes my breath away. It is the most expressive, most magical instrument ever. The inspiration comes from the voice."<sup>10</sup> In almost every piece Heggie has written, there can be found influences of a broad range of different genres, including the jazz his father was so fond of and the American popular and music theater works on which he cut his musical teeth. (Heggie once told an interviewer that when he was a fledgling composer, he wanted to write songs for Barbra Streisand.) This melding of diverse styles creates a uniquely American

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<sup>9</sup> See Appendix A for a complete list of works.

<sup>10</sup> Savage, 13.

sound, reflecting the synthesis of culture in this country.<sup>11</sup> Heggie writes lyrical melodies, lush and tuneful, and often quotes melodic fragments from other works: in *Another Sunrise* there are musical quotes from Rogers and Hammerstein's *The Sound of Music* as well as a Viennese waltz by Johann Strauss, Jr. Although he favors common practice tonality,<sup>12</sup> his style embraces more strident dissonances, polytonality, and modal harmonies.

Perhaps Heggie is most notable for his gift of crafting a theatrical experience for his audience. His attention to the dramatic aspects of his works and his clear understanding of characterization turn stories into action. As he explained, in an interview and coaching on *Another Sunrise*,

It has to be about something, and the character needs to find it actively in the moment. We want to see it happen. We want to see her go through this experience. The music and how it's sung will tell us how you feel about it. And we get to judge. The thing is, we don't want to tell the audience this is a good thing or a bad thing. I think the person who plays Krystyna, or Sister Helen or Joe de Rocher or Ahab or any of those characters, has to be willing to think that the audience might not like them very much. And maybe Krystyna isn't very likeable in the middle of this piece. But it's the truth of who she is. And so the audience gets to think whether this is a good thing or a bad thing. I don't judge the character, and I hope the person who's singing doesn't judge the character. We're just looking for the inner life and trying to mine the emotional truth of what happened.<sup>13</sup>

Heggie's exceptional ability to set texts effectively supports his dramatic goals. Singers and critics alike have commented on his facility for perfectly marrying the words to the music, to finding the music within the text. As John Packard, the original De Rocher in *Dead Man Walking* explains, "Jake has a unique ability to write as language is spoken. It has

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<sup>11</sup> Meredith Ziegler, "Jake Heggie's *Paper Wings*: Feeding the Genre of American Art Song," *Journal of Singing* 64, no. 3 (January/February 2008): 292.

<sup>12</sup> Sarah Elizabeth Snyder, "The New American Song: A Catalog of Published Songs by 25 Living American Composers." DMA Diss., The University of Iowa, 2011. Proquest (3461236),199, accessed April 10, 2013.

<sup>13</sup> Jake Heggie, interview/coaching by the author, San Francisco, CA, July 16, 2013.

a musical line, but it is very like the spoken line.”<sup>14</sup> This perfect marriage of text and melody draws his audience into the theatrical experience. After the opening of *Dead Man Walking*, one critic commented, “The musical and vocal writing ranges from melodious and attractive...to complex and harrowing, but it is always accessible without pandering, and absorbing without being pretentious.”<sup>15</sup> The composer himself said, when asked if there was a “Heggie style,” “You know, I don’t know...I know that it’s always lyrical and tonally based – and that there are elements of jazz, as well as opera and classical influences. But it’s a real sort of eclectic mix of influences.”<sup>16</sup>

In 2005, Heggie received a commission from Mina Miller, the president and artistic director of Seattle’s Music of Remembrance, an organization committed to the preservation and performance of Holocaust music. Music of Remembrance, begun by Miller in 1998, dedicates itself to “ensuring that the voices of musical remembrance be heard.” The focus of the group is on composers who were banned, silenced, censured and imprisoned during the war, many of whom endured the concentration camps of the Third Reich. This oppression was not limited to Jewish musicians, as Miller explains in the Mission Statement of Music of Remembrance:

Although the Holocaust was an assault on Jewish people and culture, others suffered as well in what was history's most potent instance of totalitarian suppression of intellectual and creative work. Musicians' resistance took many forms, and crossed many national and religious boundaries. This resistance cannot have been in vain. We must remember these musicians by

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<sup>14</sup> Wes Phillips, “Dead Man Walking: Jake Heggie and Terrence McNally,” *Stereophile* (May 2002): <http://www.stereophile.com/features/680/>

<sup>15</sup> Larry L. Lash, “Jake Heggie’s *Dead Man Walking*,” *Andante* (August 2002), quoted in Kendra Allen Lynch, “A Comparative Analysis of Four Pieces by Jake Heggie,” MM Thesis, California State University, Long Beach, 2006.

<sup>16</sup> FanFaire webzine, “The Art of Composing – the Heggie way,” <http://testsite.fanfaire.com/heggie/interview.html>, accessed March 26, 2013.

preserving and performing their music. From the depths of human suffering comes the healing beauty of hope and renewal.<sup>17</sup>

Although oppressed by the forces of the Holocaust, many of these musicians continued to compose and perform in a “moral and artistic defiance”<sup>18</sup> of this cruel regime. Music of Remembrance offers these artists a voice for today’s audience.

The organization began with two concerts a year. One, in November, honors the anniversary of *Kristallnacht*, or the “Night of Broken Glass,” the night marked with vandalism of Jewish homes and synagogues, as well as the murder of Jews throughout Germany that effectively began the violent persecution of Jews under Adolph Hitler’s regime. A second concert is offered each spring to coincide with Holocaust Remembrance Day. In addition to these concerts, in 2005 the organization began an outreach series, called “Sparks of Glory,” which offers free concerts to the public and educational outreach to high school and college students. Music of Remembrance has also produced seven CD’s and two documentaries in its fifteen-year history.<sup>19</sup>

Not all of the music presented by this impressive organization was written during the Holocaust. Music of Remembrance also commissions new works and presents current pieces inspired by the events and people of the Holocaust. To date, eighteen commissioned works have been performed, including three dance works, and the group has presented twenty-six world premieres of Holocaust related music.<sup>20</sup>

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<sup>17</sup> Website of Music of Remembrance, <http://www.musicofremembrance.org>, accessed April 8, 2013.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> See Appendix B for a complete list.

In 2005, Mina Miller offered Jake Heggie a special project: a musical work focused not on ethnic persecution, but oppression based on sexual identity.<sup>21</sup> This would be the first composition to explore the brutal treatment of homosexuals by the Nazi regime. The result, which premiered two years later, was *For a Look or a Touch*, a 30-minute mini-opera for solo baritone and actor. The story concerns two gay teenagers, one who survives Auschwitz, one who does not. The survivor, now an old man, is visited by the ghost of his young lover, who asks continuously, “Do you remember?” As the composer noted, “[The] project had deep resonance for me as a gay man, somebody who grew up in fear of being mocked, ridiculed and physically harmed because of my sexual orientation.”<sup>22</sup> The piece was a success for both Music of Remembrance and for Heggie; *For a Look or a Touch* garnered excellent reviews, and has been performed in numerous subsequent venues and recorded on the Naxos label. The composer also created a choral arrangement of the work for the Gay Men’s Chorus of Boston, and in May 2013 a new song cycle version of the work had its premiere in Seattle.

The libretto of *For a Look or a Touch* was by Gene Scheer, Heggie’s close friend and most frequent collaborator. Heggie has effusive praise for the writer:

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<sup>21</sup> Joseph Warren Rinaldi, “Do You Remember?: Remembering Gay Victims Of The Holocaust Through Jake Heggie’s Theater Piece, *For A Look Or A Touch*,” DMA diss., University of North Texas, 2011, 51.

<sup>22</sup> “Gay Couple's Tragic Fate in Holocaust Fuels Powerful World Premiere at Music of Remembrance,” Music of Remembrance Website, <https://www.musicofremembrance.org/node/126>, accessed 11 January 2013.



When we met, I knew I'd found a collaborator for life. From day one, there was a natural ease and free flowing exchange of ideas. Gene works passionately and with infectious enthusiasm. We have great respect for each other's work and we enjoy being together. We challenge each other, inspire each other, and feel free to comment on all aspects of our work together. My work is definitely better thanks to working with him, and I know he feels the same about his own work.<sup>23</sup>

A multi-faceted artist, Scheer is known as an opera librettist, as well as a composer and lyricist for songs ranging from the most serious classical pieces to popular and cabaret numbers. Born in New York City in 1958, Gene Scheer began his musical career as an opera singer. Early training at Eastman University, where he received both Bachelor's and Master's degrees, was followed by a ten-year sojourn to Europe. While he continued to study classical singing at the Hochschule in Vienna, Scheer diversified his musical experience, performing leading roles in such varied musical theater works as Andrew Lloyd Webber's *Cats* and Bock and Harnick's *Fiddler on the Roof*, as well as composing classical and popular songs. After returning to the states, Scheer came to a crossroads in his career. Although a gifted singer who enjoyed being on the stage, he felt called to focus on composition and writing rather than performing. In conversation about this decision, Scheer compared himself as a singer to "A Triple-A baseball player, who is good, but never made it to the Majors."<sup>24</sup>

All of this experience as a singer has enriched the foundation from which Scheer draws, polishing his ability to create powerful, well-structured libretti, which he calls the

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<sup>23</sup> Jake Heggie, "Houston Grand Opera: First the Words..." *Playbill Arts*, <http://www.playbillarts.com/features/article/7569.html>, accessed September 2, 2014.

<sup>24</sup> Gene Scheer, "An Interview with Gene Scheer," by Paula Marantz Cohen, *The Drexell Interview, Episode 88, part 1*, <http://www.youtube.com/watch?v=rHnpP37XguA>, accessed September 2, 2014.

“scaffolding that allows the music to be built.”<sup>25</sup> And Scheer has, in this role, found the success that eluded him as a performer. His two opera libretti set by Tobias Picker, *Thérèse Raquin* and *American Tragedy*, both garnered critical acclaim for his “trim and elegant libretto, rhyming couplets subtly strung through his prose to keep it moving forward.”<sup>26</sup> Other collaborations with Jake Heggie are numerous: several song cycles – including *Camille Claudel: Into the Fire*; *Pieces of 911 – Voices from Houston*, and *Into the Light* – as well as two operas: *Three Decembers* and *Moby Dick*. For the latter, critics praised his elegant handling of the daunting task involved in transforming Melville’s colossal masterpiece into a manageable, effective opera libretto. The *New York Times* reported that “Mr. Scheer’s libretto was an economical wonder, casting off Melville’s landlocked opening and stretches of minutiae regarding whales and whaling. What remained was a taut, two-act adventure yarn, bound by the relationships between Ahab and his conscientious first mate, Starbuck, and between the neophyte seaman Greenhorn (Melville’s Ishmael, renamed with dramatic intent) and Queequeg, the noble-savage harpooner.”<sup>27</sup> Gene Scheer has also continued to write classical, popular, and cabaret songs, which have been performed by such luminaries as Renee Fleming, Nathan Gunn, Denyce Graves, and Norah Jones. The latter sang his “American Anthem” in the Emmy Award-winning Ken Burns documentary, *The Wars*.

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<sup>25</sup> Ibid.

<sup>26</sup> Martin Anderson, “London Reports,” *Tempo* 60, no. 237 (July, 2006), (Cambridge University Press), 87, <http://www.jstor.org/stable/3878726> (accessed September 14, 2014).

<sup>27</sup> Steve Smith, “A Role for the Roiling Sea as Ahab Hunts His Whale,” *New York Times*, May 2, 2010, <http://www.nytimes.com/2010/05/03/arts/music/03moby.html>, accessed September 2, 2014.

After the success of *For a Look or a Touch*, in 2011 Miller commissioned another piece from Heggie and Scheer.<sup>28</sup> The composer, in return, was thrilled to return to Music of Remembrance: “It’s so important for us that the work that we do is meaningful. Every program with Mina and Music of Remembrance teaches me something informative, educational, and enriching before I even put pen to paper. Every time I come to Music of Remembrance, I come away a better person.”<sup>29</sup>

When Miller first approached Heggie about this second commission for Music of Remembrance, she did not suggest a topic, but asked what Heggie and Scheer would like to write about. As various ideas were discussed, one topic emerged: survivors. What might one have to do to survive? How will those actions affect the survivor, how will it color memories and shape the spirit? As Heggie explained,

It seems like – not just the Holocaust, but other things – we celebrate survivors as heroes, and it’s a terrible burden to them...It’s not always heroic what you do to survive. You just survive. Like she [Krystyna Żywulska] says, ‘A survivor is not a hero. A survivor is a survivor.’<sup>30</sup>

The librettist summed it up eloquently: “Who knows what we are capable of when there is a gun to our heads? So, we came up with the nature of survival.”<sup>31</sup>

With this topic in mind, Miller introduced the pair to the writings of Krystyna Żywulska. In 2007, Mina Miller had journeyed to Poland to attend an international Holocaust conference. There, in a lecture given by Barbara Milewski, a professor of music at

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<sup>28</sup> Dikla Tuchmann, “Music of Remembrance: There Will Always Be Another Sunrise,” *JT News*, May 8, 2012; <http://www.jtnews.net/index.php?/news/iten/9169>, accessed April 8, 2013.

<sup>29</sup> Philippa Kiraly, “Jake Heggie Tackles the Burden of Memory in Another Sunrise,” *The Sunbreak*, May 12, 2012, <http://thesunbreak.com/2012/05/12/jake-heggie-tackles-the-burden-of-memory-in-another-sunrise/>, accessed April 10, 2013.

<sup>30</sup> Heggie, interview.

<sup>31</sup> Ibid.

Swarthmore College, Miller heard for the first time the riveting narrative of Żywulska, a Polish Holocaust survivor. Immediately taken with the story, she had envisioned a commissioned work for Music of Remembrance. Heggie seemed a perfect choice. As she wrote in her notes for the premiere program, “Over the past decade, many of Jake’s most important works have been inspired by stories of struggle for social justice and human dignity. He has an exceptional gift for capturing the depth of human experience with emotional and artistic honesty.”<sup>32</sup> Miller gave the collaborators Żywulska’s two books, as well as an interview the survivor had given to Barbara Engelking, author of *Holocaust and Memory*. Heggie and Scheer were immediately intrigued by Żywulska’s story. As Heggie commented,

I’m a composer who is deeply concerned with stories about social justice, the inequities of life, and how we are all connected as human beings despite those inequities. Stories of personal redemption, transformation, and transcendence speak loudly to me in musical terms... The full breadth of Krystyna Żywulska’s work as a memoirist, poet and satirist is still being revealed and given new appreciation; her story cries out to be told through theater and poetry.<sup>33</sup>

Heggie and Scheer began the process of taking Żywulska’s story and adapting it for the theater, “rearranging things in such a manner that we could get to the emotional truth.”<sup>34</sup> Struck by the harrowing weight of the actions Żywulska must take to survive, and by her difficulties in adequately expressing them, the dramatic premise for *Another Sunrise* emerged: Żywulska struggling to find the words to tell of her experiences as a survivor. This struggle is all the more poignant in view of the fact that Żywulska survived by writing

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<sup>32</sup> Mina Miller, Program notes, Music of Remembrance Spring Concert 2013, Music of Remembrance Website, <http://musicofremembrance.org/~musicofr/concert/spring-concert-another-sunrise>, accessed April 8, 2013.

<sup>33</sup> Music of Remembrance Website.

<sup>34</sup> Heggie, interview.

words, in poetry and song lyrics, in the concentration camp, after her liberation, and throughout her life.<sup>35</sup>

Heggie and Scheer originally set the piece in a recording studio, but that venue presented problems. With other people – witnesses – around, her words would become somehow permanent, and even if she chose to erase the recording, her story would have been heard. They struck upon this solution:

To have her alone...the idea of her, in the middle of the night, unable to sleep, and being haunted by something that won't let her go. Why won't it let her go? And this machine is like this presence, there to record all her thoughts and feelings. And, you know, it's like you have this presence in your house, so you can't sleep because it's there. Ultimately, she would like to pick it up and throw it out the window, but it's there, so she has to deal with it.<sup>36</sup>

The piece was completed in March 2012, and premiered on May 14, 2012, in Seattle. Scored for a chamber ensemble of 5 players and solo soprano, the role of Żywulska was taken by Caitlin Lynch, a former apprentice with Seattle Opera and rising star in the opera world. Supporting Lynch were Laura DeLuca on clarinet, Mikhail Schmidt on violin, Walter Gray on cello, Jonathan Green on double bass, and Craig Sheppard on piano. Critics and audiences responded enthusiastically. Classical music critic Philippa Kiraly remarked in the *Seattle Times* that “Heggie’s music is transparent, often luminous, and at the climax, shockingly intense, but not doom-laden.”<sup>37</sup> And in a *New York Times* review critic Bernard

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<sup>35</sup> Philippa Kiraly, “Jake Heggie Tackles the Burden of Memory in Another Sunrise,” *The Sunbreak*, May 12, 2012, <http://thesunbreak.com/2012/05/12/jake-heggie-tackles-the-burden-of-memory-in-another-sunrise/>, accessed April 10, 2013.

<sup>36</sup> Heggie, interview.

<sup>37</sup> Philippa Kiraly, “‘Another Sunrise’ A Powerful Telling of Holocaust Survivor’s Story,” *Seattle Times*, [http://seattletimes.com/html/thearts/2018211891\\_clr16sunrise.html](http://seattletimes.com/html/thearts/2018211891_clr16sunrise.html), accessed April 10, 2013.

Jacobson stated that “The total impression was strikingly beautiful.”<sup>38</sup> Mina Miller was equally pleased: “Jake Heggie and Gene Scheer have been extraordinary collaborators, and *Another Sunrise* reflects their hearts as well as their genius.”<sup>39</sup>

Since its premiere, the piece has been performed as part of Music of Remembrance’s “Sparks of Glory” educational outreach program, funded by a grant from the National Endowment for the Arts.<sup>40</sup> Its success impelled a third Heggie/Scheer commission from Music of Remembrance, a song cycle, *Farewell, Auschwitz*, with loose translations by Scheer of Żywulska poetry. This premiered in May 2014 in Seattle, with Caitlyn Lynch (the creator of the role of Krystyna), Sarah Larsen, and the originator of the baritone role in *For a Look or a Touch*, Morgan Smith. Heggie has merged all three of these Music of Remembrance pieces into a larger chamber opera, *Out of Darkness*, which has been recorded on the Naxos label with the original cast of each piece.

One great strength of *Another Sunrise* is Krystyna Żywulska’s remarkable and yet very human story: her bold actions, her creative solutions, and her matter of fact account of day to day life in a concentration camp. Born Sonia Landau, according to most accounts on September 1, 1914, Żywulska was raised in an upper-middle-class family in Łódź, Poland.<sup>41</sup> She was well-educated, attending the Jewish *gymnasium* (high school) and enrolling in law school in 1938. In 1939, Germany invaded and conquered Poland. Although anti-Semitic sentiments had a significant presence in Poland before this time, the persecution of Jews

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<sup>38</sup> Bernard Jacobson, “Moving Array of Music with Holocaust Associations,” Seen and Heard International, Music Web International Concert Reviews, May 19, 2012, <http://www.seenandheard-international.com>, accessed April 10, 2013.

<sup>39</sup> Miller, program notes.

<sup>40</sup> Music of Remembrance website.

<sup>41</sup> The year of her birth is somewhat in question: most accounts cite the September 1, 1914 date as Sonia Landau’s birthday, and reference May 10, 1918 as the date of birth for her alternative identity, Krystyna Żywulska.

began in earnest with the Nazi occupation. In spite of Żywulska's efforts to protect them, the family was relocated to the Jewish Ghetto in Warsaw in 1941.<sup>42</sup>

Life in the Warsaw ghetto was a harrowing struggle for survival, which Żywulska chronicled in her 1963 account, *Pusta woda* ("Empty Water"). With over 400,000 Jews packed into little more than a square mile, rampant overcrowding led to increased disease, and food rationing by the Nazis left residents in near-starvation conditions. The SS stood guard at an enormous wall, capped with barbed wire, effectively imprisoning Jews in this death trap.<sup>43</sup> *Empty Water* paints a horrifying picture of the ghetto: the despair, the hopelessness, the terror and panic, frozen refugees struggling for a mouthful of food, children orphaned by typhus and starvation. Żywulska evocatively described the desperate waiting for food, the hopeless desolation. In one particularly poignant passage, she recounts the incident of a small child who has tried to smuggle bread into the ghetto. A particularly fearsome guard, known colloquially as "Frankenstein," and recognized for being ruthless and effective in catching smugglers, apprehends her. The child begs for her life, promising she will never smuggle again. "'Okay,' agreed Frankenstein: 'You will not die, and you will not smuggle again.' Then he pushed the little one away and shot her in both legs, which later needed to be amputated. She didn't die, and she is not smuggling anymore.'" <sup>44</sup>

Żywulska's description of the hopelessness of the Ghetto existence and the emptiness of daily life paints a moving picture. Some of its denizens cannot bring to mind the life they

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<sup>42</sup> Barbara Milewski, "Krystyna Żywulska: The Making of a Satirist and Songwriter in Auschwitz-Birkenau is Discovered Through Camp Mementos," *Swarthmore Bulletin*, July 2009, <http://media.swarthmore.edu/bulletin/?p=255>, accessed April 10, 2013.

<sup>43</sup> "Warsaw," Holocaust Encyclopedia, United States Holocaust Memorial Museum website, <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005069>, accessed April 10, 2013.

<sup>44</sup> Krystyna Żywulska, *Empty Water*, translated by Lech Czerski and Sheila Callahan (Warsaw: tCHu Publishing House, 2010), Kindle edition, location 215.

once led outside the walls, while others cling to now futile routines to stave off despair. Her mother does meaningless chores, and every evening boils water as if to make soup. It is from this image that the book appropriates its name: “Mother boiled water again ... empty water... empty water. There is no other water in this world.”<sup>45</sup>

Facing not only starvation but the sure death of the spirit, with conditions deteriorating even further in the Ghetto, and regular “actions” being taken to round up Jews and deport them to Auschwitz, Żywulska comes to a realization: if she remains inside the Ghetto walls, she will either starve or be sent to a concentration camp. “You can die rebelling or meekly. You can also speed up your death. I chose suicide,” she writes.<sup>46</sup> However, she would not shoot herself: she would walk out of the gates of the Ghetto, in broad daylight, and in all likelihood, be shot by the guards there. But in spite of the danger, there was also the possibility that she might survive, and in that chance lay a kernel of hope: “There is no reason for my hope. It is simply still there for as long as blood still flows in my veins, as long as my heart beats, as long as I’m still alive.”<sup>47</sup> This optimistic outlook remained with Krystyna Żywulska through all the events to come.

Accompanied by her mother, Żywulska walked through the gates of the Ghetto into freedom, and reinvented her life as an Aryan gentile. Her father, who had a pronounced limp that would have jeopardized their escape attempt, was left behind in the ghetto, a fact that haunted her for the rest of her life.<sup>48</sup> She cannot face him as she leaves, and wonders if she

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<sup>45</sup> Ibid., location 370.

<sup>46</sup> Ibid., location 1208.

<sup>47</sup> Ibid., location 1212.

<sup>48</sup> This is the reason she gives for leaving him; however, from other stories in the book, of his infidelity years earlier, it seems his relationship with his daughter was complicated. Ibid., loc 656.



actually whispers goodbye to him, or only wants to.<sup>49</sup>

After her escape, Żywulska settled her mother with a new identity, and then joined the Polish Resistance as Zofia Wisniewska, working to provide false documentation for other refugees. *Empty Water* contains numerous stories of oppressed people she encountered, from a vaudeville actor she reunited with his toddler son, to a Nazi SS officer who defected to be with his Jewish lover. Her activities eventually brought her to the attention of the occupiers – the “Blonde Zosia,” as she became known, was high on the list of fugitives wanted by the Nazis.<sup>50</sup> Trapped by an elaborate plot, she was arrested as a political prisoner. Terrified that the interrogators would discover her Jewish origins, she struggled to give careful answers that would keep her secret. Admitting that Zofia Wisniewska was a false name, she created the identity she would inhabit for the rest of her life: Krystyna Żywulska.<sup>51</sup>

After her interrogation by the Gestapo, Żywulska was sent to Warsaw’s Pawiak Prison, and from there on to Auschwitz. Her initial experiences in the camp mirrored those of most prisoners: endlessly long roll-calls, frequently in foul weather; back-breaking work in the fields, often beleaguered by freezing temperatures and rain; horrible overcrowding in the barracks; too little to eat; and “selections” of individuals to be sent to their death. To alleviate the boredom and despair, Żywulska began to make up poems and songs, which she shared with her fellow internees. Even though this was her first foray into poetry, her words soon resonated with the other prisoners, who begged her to recite the verses, and the poems became anthems of resistance within the camp. One such piece, “Wymarsz przez brame”

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<sup>49</sup> Żywulska, *Empty Water*, location 1191

<sup>50</sup> Barbara Milewski, “Krystyna Żywulska,” Music and the Holocaust Website, World Ort, [http://holocaustmusic.ort.org/places/camps/death-camps/auschwitz/Żywulska - krystyna/](http://holocaustmusic.ort.org/places/camps/death-camps/auschwitz/Żywulska-krystyna/), accessed April 16, 2013.

<sup>51</sup> Ibid.

("March out through the gate"), displays the satirical tone that is the hallmark of her work.

Here is a fragment from the ending of the poem:

And soon will come  
Our first of May,  
May of freedom,  
Freedom of May!  
For the wrongs you've done,  
A million widows  
Will join the song's rhythm,  
A song without words.  
And for our pain,  
Our mill of torment  
Action must come  
And *only* action.  
The time will come,  
When for your march  
We will charge at you  
Without command  
Butcher you heartlessly,  
Beat you no end  
Music will *also* play for you.<sup>52</sup>

The poem refers to the First of May, the date in 1890 on which a communist workers' strike took place in Russia. Żywulska thought of herself as a communist when she was a student in Łódź, more out of a desire for solidarity with other youth in the city than out of any deeply held beliefs.<sup>53</sup>

When a bout with typhus left Żywulska near death, she spent several weeks in the infirmary, where conditions were even more horrific than in the barracks. As she slowly recuperated, Magda, a senior prisoner who had gained a "position" in the camp, sought out the poet whose work had so impressed her, becoming her friend and mentor. Upon her

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<sup>52</sup> Barbara Milewski, "Camp Mementos from Krystyna Żywulska: the Making of a Satirist and Songwriter in Auschwitz-Birkenau," Swarthmore College Faculty Talk, April 30 2009. [http://www.swarthmore.edu/Documents/faculty\\_lectures/barbara\\_milewski-camp\\_mementos\\_from\\_krystyna\\_zywulska.pdf](http://www.swarthmore.edu/Documents/faculty_lectures/barbara_milewski-camp_mementos_from_krystyna_zywulska.pdf), accessed April 16, 2013.

<sup>53</sup> Milewska, Krystyna Żywulska , Music and Holocaust website.

release from the infirmary, Magda arranged for Żywulska to be assigned to Birkenau's *Effektenkammer*, an intake room where arriving prisoners were stripped of their personal effects, which Żywulska and her colleagues meticulously registered. After this process, incoming detainees were either sent into the camp, or in the case of most Jews, sent directly to the crematoriums next door. Although this job was considered a plum position, it was not without its tribulations. As Barbara Milewski, the foremost scholar on Żywulska, explains,

Work in the *Effektenkammer*—storage facilities for personal effects confiscated from arriving prisoners—was considered among the best in the camp. Prisoners assigned to this type of labor squad were safeguarded against harsh physical labor outdoors and had ample opportunity to obtain illegally food, clothing and other valuables. They slept in smaller barracks, were allowed to wear civilian clothes and grow their hair, and were released from both roll-calls and selections. Yet for all of their privilege, the *Effektenkammer* workers, located adjacent to the crematorium, could not escape the sight, screams and stench of the relentless, daily mass killings taking place just a few yards away.<sup>54</sup>

It is in this environment that Żywulska endured, forced to act as an agent of the enemy, with death only steps away, always fearful that her Jewish origins would be discovered.

In *I Survived Auschwitz*, her first memoir, she depicted the real, ordinary people who passed through the *Effektenkammer*: grandmothers, small children, handsome men. In one story, a group of Italian immigrants enters the *Effektenkammer*, among them a graceful child of seven skipping a rope. The SS guard separates them, some sent to work in the camp, some sent to the ovens for extermination. A small child skipping rope is oblivious to the evil she faces, looking innocently at the guard, then skipping cheerfully over to the “death side” of the room.<sup>55</sup>

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<sup>54</sup> Ibid.

<sup>55</sup> Krystyna Żywulska, *I Survived Auschwitz*, Warsaw, tCHu, 2004, 120.

She also described some of the atrocities she witnessed, and her impotent rage and horror. One morning, looking out the window of the *Effektenkammer*, she and her co-workers observe an SS guard putting on protective gear, then emptying a bag of cyanide powder through the window into the crematory. “At that moment we heard a great inhuman cry – a cry like the wail of a siren. It lasted about three minutes and then slowly faded away. . . In a short while we were all at our places trying to convince ourselves that what we had seen was not a nightmare but the truth.”<sup>56</sup>

As the German army began to retreat and Allied forces drew nearer, Auschwitz-Birkenau was abandoned. All the papers of the camp were burned, and structures were destroyed. On January 18, 1945, the inmates of the camp began a forced march of evacuation, many with only thin dresses and bare feet.<sup>57</sup> Jubilation at leaving the death camp quickly turned to despair as mile after mile passed. As the orderly rows of evacuees disintegrated into chaos, Żywulska saw her chance, and hid in an abandoned hay wagon on the side of the road. She lay there several hours, unmoving, until the entire camp had passed her. As she emerged from the hay, she exclaimed, “I am free! I am free! I shall live!”<sup>58</sup>

Żywulska survived the rest of the war in hiding. When the war was over, she returned to Łódź, and later moved to Warsaw, where she became a newspaper journalist, lyricist, editor, and translator. In 1946, two significant events occurred: Żywulska married Leon Andrzejewski, and soon after published *I Survived Auschwitz*. Interestingly, this gripping account of her life in the concentration camp never mentions her Jewish origins; in

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<sup>56</sup> Ibid., 135.

<sup>57</sup> Ibid., 230.

<sup>58</sup> Ibid., 235.

fact, it was not until *Empty Water* appeared in 1963 that she publicly acknowledged her heritage.<sup>59</sup>

In *Another Sunrise*, Gene Scheer intertwines two major themes: what it means to be a survivor, and how difficult it is to find the words to describe that experience. As the piece opens, Żywulska enters in a bathrobe, humming a wordless tune. It is 4 a.m., and as she cannot sleep, she decides to use the tape recorder given to her by an interviewer to record her thoughts. She struggles to begin, turning the machine on and off and on again. The interviewer, a professor, has said this would be easy. Clearly, it is not, and she nearly quits. But something is driving her forward, urging her to tell her story, even though she realizes that “The words of a survivor are like stars in the sky. They illuminate only a tiny piece of the past. Look up. No matter what is spoken of the night, there will always be more darkness than light.”<sup>60</sup>

Remembering a time when “there were always words,” Żywulska travels back in memory to her days in the *Effektenkammer*. She recounts a horrific experience: in her second year, now holding a “position” in the camp, Żywulska must get a transport of new arrivals into an orderly line. When chaos reigns, Magda demands Żywulska beat them, kick them, do whatever she must to get them to mind her, or return to work in the fields to die of exhaustion and exposure. Here is the message of survival. Żywulska threatens the terrified prisoners, but achieves her goal. She lives, but loses a piece of herself in the process.

The next scene finds Żywulska at the bedside of a dying friend, while in the next

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<sup>59</sup> Monika Adamczyk-Garbowska, “Krystyna Żywulska : 1918-1992,” *Jewish Women Encyclopedia*, Jewish Women’s Archive, <http://jwa.org/encyclopedia/article/Żywulska-krystyna>, accessed April 10, 2013.

<sup>60</sup> Gene Scheer, *Another Sunrise* libretto, (San Francisco: Bent Pen Music, Inc, forthcoming).

room the prisoners play waltzes for the SS officers. She fulfills a last request, then leaves. With the waltz continuing, Żywulska comes back to her present day self, and describes a recent visit she has taken with her mother and husband to visit the death camp. While she desperately wants to show them what happened, she finds nothing there. Her husband remarks that it all exists only in her mind now, and she realizes she has been trapped by years of holding in the emotions and experiences she has endured. In the last phrase, she finally finds the words for the melody that has been caught in her mind: “My name is Krystyna Żywulska, and I just saw another sunrise.”<sup>61</sup> In the end, all that matters is that she has lived.

Turning to a musical analysis of the piece, first I will begin with a discussion of the structure of the work as a whole, as well as brief descriptions of the forms found in its major sections. A more detailed exploration of one of the most significant facets of Heggie’s writing, his pervasive use of motives to create unification and clarity in the work, will follow.

*Another Sunrise* is entitled a “dramatic scene,” but its true form could best be described as a solo chamber opera for soprano and ensemble. The piece is presented as a single, through-composed movement, but can be easily divided into several large sections that function in similar fashion to set pieces typically found in opera. The overarching plan is described in Table 1.

Heggie’s writing, while tonally based, is not conceived as functional tonality. Although most of these tonal centers are realized as diatonic minor and occasionally major triads, elements such as his overwhelming use of the vii<sup>o</sup> chord or the submediant pitch

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<sup>61</sup> Ibid.

instead of the dominant, his choice of seventh and other “tall” chords, and his dissonant harmonization obscure the dominant-tonic movement associated with functional tonality.<sup>62</sup>

Table 1: Formal design, *Another Sunrise*

MEASURE	TITLE	TONAL CENTER
1	Overture (Instrumental)	B-flat
30	Hello, professor...	B-flat, various
139	So, I can't sleep... (Words)	B-flat, F-sharp
232	A survivor is...(Echoes)	B-flat, F
267	What happened in Auschwitz...A transport arrives (aria)	B-flat
373	Intermezzo (Instrumental)	various
396	The Waltz	A
480	Return to Auschwitz	D-flat, various
519	Isolation	A /G-sharp
553	Resolution	B-flat/A /F-sharp

The piece opens with an instrumental prelude that sets the stage for Krystyna's restless nighttime vigil. Marked by the composer “moody and ghostly,” a scalar melody, which foreshadows the primary motive of the piece, moves in even, repeated sixteenth notes. This alternates and intertwines with a slow oscillating tremolo pattern hovering high in range, evoking both the mechanical sounds of a house in the middle of the night and Krystyna's ghostly secrets hovering over her life. These opening tremolos foreshadow Heggie's use of oscillations as a recurring motive for the piece. Lacking any clear tonal center, this section utilizes a nearly complete aggregate collection of all pitch classes, creating a static, amorphous feeling with little directional drive, a sort of musical primordial sludge. The clarinet line emerges in m. 7 with the primary theme, and the piece settles into a more tonal idiom centered around B-flat minor.

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<sup>62</sup> It should be noted that for this paper I am utilizing the Moveable *Do* system of solfeggio.

The sections that follow vary in form, but most are through-composed. In m. 30, Żywulska's initial conversation with and reactions to the tape recorder comprise the first segment which alternates recitative and arioso styles in a fragmented sequence. She settles into her recording with "So, I can't sleep," (m. 139), an explanation of the tune caught in her head, for which she can find no words, again in a rather free recitative style. This leads into an extended homage to the words that became her lifeline in the camp, where her writings consoled and empowered her and her fellow internees, and eventually helped her earn the *Effektenkammer* assignment, reflections that in turn briefly take her back in memory to Auschwitz. The next section deals with the echoes that are created by words (m. 232), beginning with a gentle reprise of the opening motive, followed by a more desperate questioning of the power of words.

One of the only excerptable sections of the work is the extended aria that follows, from the fifth section of Table 1. After pondering the question "What happened in Auschwitz?" (m. 267), Żywulska is drawn unwillingly back to the camp (m. 279), caught in the memory of one of the most harrowing events, the arrival of the transport of internees from Holland. The aria is tonally closed, and takes an almost rondo-like AABA'CBB' form, as outlined in Table 2. The main A sections (mm. 283, 295, and 316) feature a driving, continuous, usually syncopated rhythm in short note values, especially in the accompanying instruments. Both B sections, (mm. 307 and 336), marked in a slower tempo, enter with a slow descending scale, followed by a more static, detached rhythm focused on slashing chords with an even beat. The final B' section derives from B, but becomes more lyrical with shorter note values and a sweeping countermelody in keyboard and upper strings. The C theme (mm. 326-335) returns to the faster tempo and more continuous pulse of A, but



without syncopation, and for the only time in the aria, with a different tonal center, F. After the aria finishes in m. 373, an instrumental interlude follows utilizing motives from the earlier sections.

Table 2: Rondo form, “What happened in Auschwitz?” from *Another Sunrise*

MEASURE	THEME
279	Intro - A
283	A
295	A'
307	B
316	A
326	C
336	B
352	B'

A second aria, (m. 396), more open-ended, recounts another camp memory, of Krystyna fulfilling the dying wish of a friend. Here Heggie interweaves melodic material from Johann Strauss, Jr.’s *Blue Danube Waltz*. In the following section Heggie reprises this music, after a shift of tonal center, from A to D-flat, (m. 483), as she returns to present day, describing a recent, disappointing trip back to the camp. These two sections are each through-composed, although the repetition of the material in the latter gives the pair a strophic feel.

A stark contrast leads into the most despairing section of the piece, as Żywulska is finally able to verbalize the isolation she is struggling with. The next pages begin with an instrumental interlude, featuring again the tune without words; after Żywulska’s struggle reaches its climax, the piece then ends with the protagonist’s conclusion that it is enough to have survived.

One of the most distinguishing features of Heggie’s writing is his use of motives to further characterization and storytelling. As the composer says, “I love motives...it gives

you emotional and melodic context. And I think the ear yearns for something like that, I think the ear yearns for repetition, something that's established and familiar, because then you can really listen to the emotion and the story, you're not trying to analyze all the time. You can be open to the events of the story.”<sup>63</sup>

The primary theme of *Another Sunrise*, the “melody without words,” is a distinctive one that uses a scalar motion in a wave pattern. First appearing in the overture, played by the clarinet, the tune begins on B-flat, the tonal center of the work. Observe the wave form in Example 1.

Example 1: Jake Heggie and Gene Scheer, *Another Sunrise*, mm. 8 – 16



This wave contour is pervasive in the piece; its back and forth motion echoes Żywulska's ambivalence and hesitation to speak of her experiences. Another notable feature of the motive is the previously discussed predominance of *le* instead of *sol* (m. 9, in clarinet, violin, and keyboard). Negating functional harmony, Heggie seems to de-emphasize the importance of the dominant, using the *vii*<sup>o7</sup> chord rather than the V (m.16), and the *le* emphasizes third relationships found in other motives, such as the block chords of m. 118.

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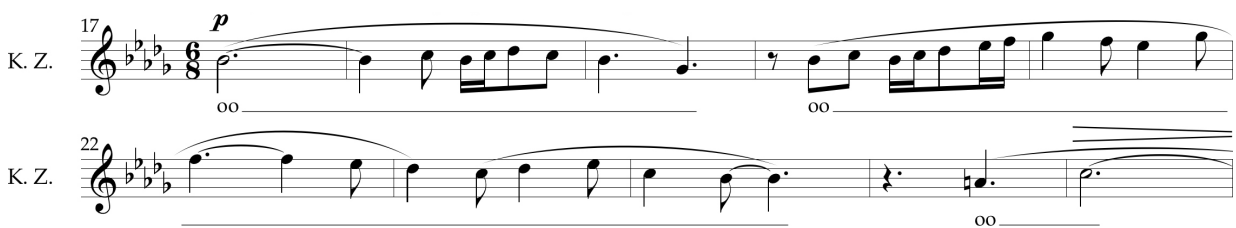
<sup>63</sup> Heggie, interview.

In the opening scene, Krystyna Żywulska enters, wandering sleepless in the middle of the night: she has this melody caught in her head, for which she can find no words.

Answering the antecedent clarinet melody, she hums the consequent phrase in a wordless tune, which ends without resolution as she hesitates over what to say into the tape recorder.

(*Example 2.*)

Example 2: *Another Sunrise*, mm. 17-26.



This primary theme, which is played almost exclusively by the clarinet throughout the piece, serves a dramatic function as Krystyna Żywulska's subconscious or inner voice. As such, it operates on several levels and in different capacities. Sometimes this voice urges her back to the task at hand (mm. 58, 139). At other times, it "argues" with her, such as in m. 122. Here Żywulska's words imply that no matter what is said, the experiences of a survivor cannot be explained. The primary motive, entering in the clarinet, seems to suggest that indeed, she *can* explain. A similar phenomenon occurs in m. 223, when Żywulska first hums a fragment of the primary motive, then states that there are no words for "this tune." The clarinet answers by reiterating the second half of the phrase. (*Example 3.*)

Example 3: *Another Sunrise*, mm 220-224.

220

Cl. in B-flat

K. Z.

ah But not for

223

Cl. in B-flat

K. Z.

this tune.

In m. 232, the inner voice in the clarinet echoes Krystyna and confirms her words. This rhythmic variation of the motive first occurs in m. 76, as she introduces herself. Here, in m. 232, she returns to that variation as she describes who a survivor is. The two lines are in perfect imitation, corroborating the agreement of conscious and subconscious. A similar event occurs in m. 557, just before the climax of the piece. The isolation that has plagued her for so long surfaces as she hums the tune by herself. The clarinet then joins her in the second phrase in perfect unison. As this section ends, the ambiguity and lack of resolution of the opening statement are resolved when, in m. 567, the tune finishes on the tonic.

In addition to the varied restatements of this motive, two other motives appear to be derived from the initial material, both occurring in sections where Krystyna is immersed in memories of the camp. In m. 151, the original tune begets a similar wave form: the first notes and contour of the primary motive are expanded into an upper/lower neighbor pattern, which is used in the vocal line throughout the “Words” section. (*Example 4.*)

Example 4: *Another Sunrise*, mm. 150-152.

150  
K. Z.

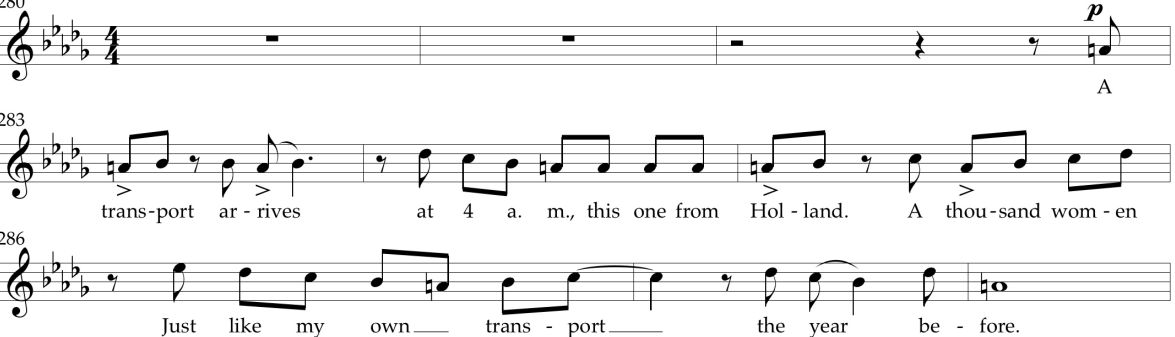


It was al - ways in my head but I nev - er found the words.

Another related motive enters in the voice in the “A transport arrives” aria (m. 280), one of the most moving sections of the piece. Żywulska’s harrowing description of an actual event in the concentration camp, the arrival of a transport of women into the *Effektenkammer*, features motivic material based on elements of the primary motive, again built around the tonal center of B-flat. Here the initial *do-re-me-do* sequence is altered, beginning on *ti*, but maintaining the original outline and scope. Notice the contours of the line in musical example 5.

Example 5: *Another Sunrise*, mm. 280-287.

280  
K. Z.



trans-port ar - rives at 4 a. m., this one from Hol - land. A thou-sand wom - en  
Just like my own trans - port the year be - fore.

Like the wave form of the primary motive, a second motivic pattern features a distinctive shape, a “sinking contour.” First appearing in m. 121-122, as Żywulska decries the inability of a survivor to really illuminate the past, this “Survivor” motive reappears in the “Words” section of the piece (m. 203) – the words were, after all, what saved Żywulska

– and again in the “Transport” aria (m. 336), describing what Żywulska had to do to survive (*Examples 6a, b, c*). The sinking contour, like the wave, has dramatic as well as musical meaning. Several interpretations are plausible. One possibility is that the descending line represents the crushing weight of guilt and memory under which Krystyna struggles. Additionally, an image from the final section of the work portrays the protagonist as hovering over life rather than being part of it; the downward contour could symbolize her looking down at the world (m. 492). This “Survivor” motive also appears intermittently in the instrumental lines, as discussed below.

Example 6: *Another Sunrise*.

a. mm. 120-127

K. Z. 120 *rit.* up. No mat - ter what is spok - en of the night  
K. Z. 124 *mp* *Even slower* there will al - ways be *Faster*

b. mm. 203-205

K. Z. 203 *free* Al - ways words. *p*

c. mm. 336-338

K. Z. 336 *molto rit.* *f* I hear my voice say: "I will beat you! Hit you! *Slower*

This “Survivor” motive forms the basis for three additional motives that appear repeatedly. The most significant one, which Heggie referred to as the “Echo” motive,<sup>64</sup> involves triads, usually played by the piano, and descending or ascending with the root separated by consistent intervals. The pattern, hinted at in m. 121, returns in an extended form in m. 256, as Krystina describes the echoes of a rock thrown into a canyon, echoes like the memories that plague Żywulska, which she cannot explain. Eerie and ethereal, like echoes, the chords descend by thirds from A minor, through F major, D major, and B minor (*Example 7*).

Example 7: *Another Sunrise*, mm. 256-266

256 **Slower: dotted quarter = ca. 48** *mp*

K. Z. That can-yon is deep. That can-yon is a mile

Pno. *pp* *p*

260 *mf*

K. Z. deep. That can-yon is so

Pno.

263 *p* *rit.*

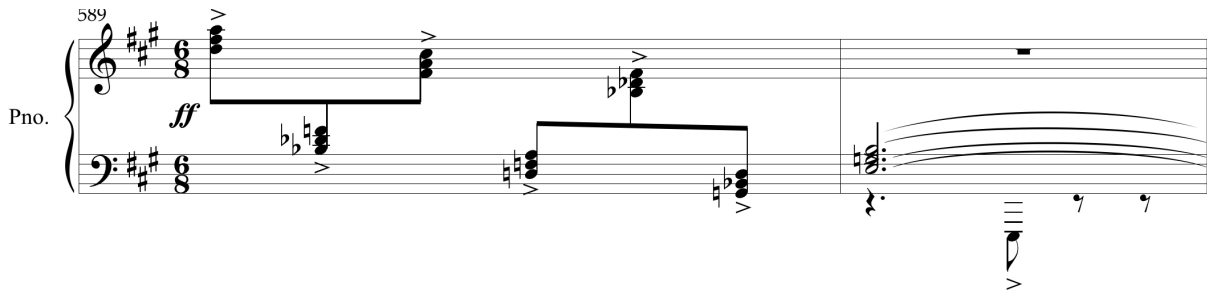
K. Z. deep. when a rock hits bot-tom I can-not hear the

Pno. *p*

<sup>64</sup> Heggie, interview.

The “Echo” motive returns after Żywulska’s harrowing reliving of a moment in Auschwitz, reminding her of the futility of trying to explain echoes that cannot be heard. At the climax of the piece, the echo motive is repeated, but in loud, crashing chords rather than the ethereal original statement. Żywulska is done with echoes. (*Example 8*). And in the final moments of the piece, as Żywulska makes peace with her past, the sinking contour is inverted, creating a rising contour, signaling the hope she has for the future.

Example 8: *Another Sunrise*, mm. 589-590.



A fourth motive, which might be termed the “Oscillating” motive, first appears in the opening measures of the overture, the right hand of the keyboard, first in sixths, then in tritones in m. 3, creating the feeling of restlessness without forward motion so prevalent in the piece. The tritone oscillation returns in m. 32 as Żywulska introduces herself (*Example 9*). This particular flat-6/2 tritone waver will recur when she restates those words in mm. 65 and 594. The unsettled nature of the tritone helps to emphasize the ambivalence and prevarication associated with these statements. It also figures in the angry outburst in m. 228, at the end of the “Words” section, as she hurls invective at the recording machine.



Example 9 *Another Sunrise*, m.32



But the oscillation motive is not limited to only the tritone. Several passages feature oscillations of a minor second, appearing in various instruments: mm. 39, 87, 106, 127, 267, 400, 485, 509, 539, and 553 are all examples of this pattern. As an example, in m. 267 (*Example 10*). Żywulska is torn between her desperate desire to share her experiences and her fear that what she has endured is beyond explanation. This ambivalence is reflected in the left hand of the keyboard. On the first beats of mm. 267-278, the piano wavers between a single G-flat and a combination of G-flat and F, echoed in the outline of the right hand tremolo. On the third beat of each measure, there is a corresponding alternation of B-flat and A. The contrabass here presents the same G-flat/F oscillation in augmentation (m.267). This oscillation pattern also expands to include the juxtaposition of dissonant triad pairs, as in m. 118. The keys used here, F-minor and A-major, are not closely related keys – F-minor is a three-flat collection, A-major a three-sharp collection – and the sonorities seem very remote from each other. This again emphasizes the prominence of the third relationship exemplified in the primary motive, and the harmonic distance between F-minor and A-major reinforces the sense of turmoil in Żywulska's mind.

This harmonic pattern returns in mm. 384-391 (already noted for the conflict between her inner and conscious voices), and the entire Viennese waltz is built on it (m. 400). The

267 *a tempo*

Cb. *sempre ppp*

Pno. *pp*

270

Cb.

Pno.

273

Cb.

Pno.

276

Cb.

Pno.

initial statement of this oscillating triad motive in m. 118 is accompanied by two measures of the previously mentioned “Survivor” motive, whose block chords now ascend by whole step. Later, in mm. 256 -266, the “Survivor” chords’ roots move by thirds now, again descending, in a musical representation of Krystyna’s descent back into the scene in Auschwitz. And at the end of that scene, in mm. 384-392, we once more find the “Oscillating” block chords in the pianist’s left hand, separated by enormous leaps of a tenth (mm. 384-384, 390-391), juxtaposed against the “Echo” block chords descending in the pianist’s right hand (mm. 384-387, 392-393), and ascending in the pianist’s left (mm. 388-389, 392-393). This interweaving of motives accompanies the primary theme in the clarinet and the descending scale form of the “Survivor” motive in the violin. In this bringing together of all the major motivic elements, immediately after Krystyna relives the most wrenching memory from Auschwitz, we see clearly each one’s significance: the rising chords in juxtaposition with the descending ones reveal her ambivalence, even as the “survivor” melody battles her inner voice.

Example 11: *Another Sunrise*, mm. 384-93.

384

B♭ Cl.

Vln. *poco vib.*  
*ppp*

Pno.

387

B♭ Cl.

Vln. *p*

Pno.

390

B♭ Cl. *p*

Vln. *pp*

Pno. *pp*

Krystyna Żywulska's struggle with the nature of being a survivor, and the difficulty in explaining that state, underpin both her present and past. As she states early in this piece,

“A survivor is not a hero. A survivor is a survivor.”<sup>65</sup> In much of the literature, memoir, and documentary about the Holocaust, characters are cast into one of two very black and white molds: the evil and the angelic, the perpetrators and the oppressed. The former are selfish, cruel, unredeemable; the latter selfless and sacrificial. But the players in the Holocaust were real people, not cartoon stereotypes, living in the gray areas of a horrific situation. *Another Sunrise* approaches this topic with honesty and realism, carefully and effectively utilizing both textual and musical imagery to bring the truth of the characters and situations to life. Krystyna Żywulska’s story is one that needed to be told, and Heggie and Scheer have admirably risen to the occasion. When Krystyna Żywulska sings her final words – “I just saw another sunrise” – she sums up the narrative Heggie and Scheer are striving to convey: to survive is enough, even if there are no words to adequately illuminate the experience.

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<sup>65</sup> Ibid.

## APPENDIX A

### COMPOSITIONS BY JAKE HEGGIE

#### **OPERA AND STAGE WORKS**

*The Radio Hour* (2014)

*Out Of Darkness* (2013)

*For A Look Or A Touch (CHORAL/STAGE)* (2013)

*Another Sunrise* (2012)

*Moby-Dick* (2010)

*Three Decembers* (2008)

*For A Look Or A Touch* (2007)

*To Hell And Back* (2006)

*At The Statue Of Venus* (2005)

*The End Of The Affair* (2003; REV. 2004-05)

*Dead Man Walking* (1998-2000)

*Again* (2000)

#### **WORKS WITH CHORUS**

*Ahab Symphony* (2013)

*Six Christmas Traditions* (2012)

*For A Look Or A Touch* (2007; REV. 2011)

*Seeking Higher Ground:*

*Bruce Springsteen Rocks New Orleans, APRIL 30, 2006* (2006)

*John Adams' Prayer* (2004)

*He Will Gather Us Around* (2003)

*My Grandmother's Love Letters* (2000)

*Anna Madrigal Remembers* (1999)

*I Shall Not Live In Vain* (1995, REV. 1998)

*Patterns* (1999)

*Faith Disquiet* (1987)

## **SONG CYCLES WITH PIANO**

*Newer Every Day: Songs For Kiri* (2014)

*Here/After Song Collections* (2013)

*For A Look Or A Touch* (SONG CYCLE) (2013)

*Of Laughter And Farewell* (2012, 2013)

*Camille Claudel: Into The Fire* (2012)

*This Is My Beloved* (2012)

*The Breaking Waves* (2011)

*A Question Of Light* (2011)

*Friendly Persuasions: Songs In Homage To Poulenc* (2008)

*Facing Forward/Looking Back* (2007)

*Rise And Fall* (2007)

*Statuesque* (2005)

*The Deepest Desire* (2002)

*The Starry Night* (2001)

*The Moon Is A Mirror* (2001)

*A Great Hope Fell: Songs From Civil War* (2001)

*Of Gods And Cats* (2000)

*How Well I Knew The Light* (2000)

*Songs And Sonnets To Ophelia* (1999)

*Songs To The Moon* (1998)

*Natural Selection* (1997)

*Paper Wings* (1997)

*Eve-Song* (1996)

*Thoughts Unspoken* (1996)

*Encountertenor* (1995)

*Three Folk Songs* (1994)

*Trois Poemes Interieurs De Rainer Maria Rilke* (1988)

## **SONGS WITH ORCHESTRA AND CHAMBER ORCHESTRA**

*Farewell, Auschwitz* (2014)

*For A Look Or A Touch* (Song Cycle) (2013)

*Camille Claudel: Into The Fire* (2012)

*From 'The Book Of Nightmares'* (2012)

*This Is My Beloved* (2012)

*Pieces Of 9/11: Memories From Houston* (2011)

*In Our House* (2009)

*Statuesque* (2005)

*Some Times Of Day* (2004)

*Vanity (Blah Blah Me)* (2004)

*Winter Roses* (2004)

*The Deepest Desire: Four Meditations On Love* (2002; Orch. 2005)

*From Emily's Garden* (1999)

*Before The Storm* (1998)

*Paper Wings* (1997 Orch. 1999)

*Three Folk Songs* (1994, Orch. 1997)

*So Many Notes!* (1997)

*On The Road To Christmas* (1996) [http://jakeheggie.com/n\\_compositions.php](http://jakeheggie.com/n_compositions.php) - top

*My True Love Hath My Heart* (1996)

[http://jakeheggie.com/n\\_compositions.php](http://jakeheggie.com/n_compositions.php) - top

## **INDIVIDUAL SONGS WITH PIANO**

*The Years Roll By* (2011)

*In Our House* (2009)

*Final Monologue From Master Class* (2007)

*Vanity (Blah Blah Me)* (2004).)

[http://jakeheggie.com/n\\_recordings.php](http://jakeheggie.com/n_recordings.php) - FOL *Dickinson Ample Make This Bed* (1999)

*The Sun Kept Setting* (1999)

*It Makes No Difference Abroad* (1998)

*I Shall Not Live In Vain* (1995)

*As Well As Jesus?* (1995)



*At Last, To Be Identified!* (1995)  
*If You Were Coming In The Fall* (1987)  
*"Why Do I Love" You, Sir?* (1987)  
*Here, Where The Daisies Fit My Head* (1987)  
*In Lands I Never Saw* (1987)  
*She Sweeps With Many-Colored Brooms* (1987)  
*All That I Do* (1987)  
*My True Love Hath My Heart* (1996) Poetry By Sir Philip Sidney  
*The Years Roll By* (2011)  
*Sophie's Song* (1998)  
*Dixie* (1997)  
*White In The Moon* (1990)  
*To Say Before Going To Sleep* (1988)  
*Away In A Manger* (1986) Traditional.  
*Epilogue: Under The Blessing Of Your Psyche Wings* (2012)  
*In Our House* (2009), San Diego, Ca.  
*Grow Old Along With Me!* (2004)  
*Everyone Sang* (1998)

[http://jakeheggie.com/n\\_compositions.php](http://jakeheggie.com/n_compositions.php) - top

### **ORCHESTRAL MUSIC**

*Flute Concerto: Fury Of Light* (2010).  
*"Holy The Firm"* -- Essay For Cello And Orchestra (2002)  
Orchestral Episodes From *Dead Man Walking* (2002).  
*"Cut Time"* Variations For Piano And Chamber Orchestra (2001).

## **CHAMBER MUSIC**

*Orcas Island Ferry*: Suite For Violin/Viola & Piano (2012)

*Soliloquy* (2012) For Flute And Piano.

*Fury Of Light* (2009) For Flute And Piano.

*Coward/Cabaret* (1996)

*One Day At The Duck Pond* (1987)

"*Glengariff*" Trio (1985) Violin, Cello And Piano.

"*Lugalla*" String Quartet (1984) Two Violins, Viola And Cello.

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## **DUO PIANOS**

*Divertimento* (1990)

*Rhosymedre* (1987)

*Skellig Variations* (1986)

*Inisfree* (1985)

## **PIANO SOLO**

*Homage A Poulenc* (1992)

*Christmas Nocturnes* (1991)

*Inishfallen* (1983)

*Indiana Bound* (1982)

## APPENDIX B

### COMMISSIONS BY MUSIC OF REMEMBRANCE

#### **2015**

*After Life*

Tom Cipullo (music) and David Mason (libretto)

#### **2014**

*In Sleep The World Is Yours*

Lori Laitman

#### **2013**

*Destination Unknown* (Dance)

Pat Hon

*Farewell, Auschwitz!*

Jake Heggie (music) and Gene Scheer (libretto)

*For A Look Or A Touch* (Song Cycle)

Jake Heggie (music) and Gene Scheer (libretto)

#### **2012**

*Another Sunrise*

Jake Heggie (music) and Gene Scheer (libretto)

#### **2011**

*Kolo't* ("Voices")

Betty Olivero

#### **2010**

*Vedem*

Lori Laitman (music) and David Mason (Libretto)

*The Dybbuk* (Dance)

Donald Byrd

**2009**

*Pictures From The Private Collection Of God*

Aharon Harlap

*The Wind* (Dance)

Donald Byrd

**2008**

*Ghetto Songs* (2008)

By Paul Schoenfield

*Mayn Shvester Khaye* (2008)

By David Stock

**2007**

*Rudolf And Jeanette* (2007)

By Gerard Schwarz

[\*For A Look Or A Touch\*](#) (2007)

Jake Heggie (music) and Gene Scheer (libretto)

**2005**

[\*In Memoriam\*](#) (2005)

Gerard Schwarz

[\*The Seed Of Dream\*](#) (2005)

Lori Laitman

**2004**

[\*Letter To Warsaw\*](#) (2004)

Thomas Pasatieri

**2002**

[\*Camp Songs\*](#) ( )

Paul Schoenfield

**2000**

[\*A Vanished World\*](#)

David Stock

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